

Lincoln Center's

white light festival

October 16–November 16, 2016

Saturday, October 29, 2016 at 7:30 pm

Thursday, November 3, 2016 at 7:30 pm

Saturday, November 5, 2016 at 7:30 pm

Pre-performance discussion with Mark Morris on Saturday, November 5 at 6:15 pm in the Anya and Andrew Shiva Gallery, John Jay College

Sounds of India

Mark Morris Dance Group

Mark Morris, *Choreographer*

Dancers: Sam Black, Durell R. Comedy, Rita Donahue, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Brian Lawson, Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray, Brandon Randolph, Nicole Sabella, Billy Smith, Noah Vinson, Jenn Weddel, Michelle Yard

MMDG Music Ensemble: Robert Belinić, *Guitar*; Stefan Schatz, *Percussion*; Georgy Valtchev, *Violin*; Anna Luce, *Violin*; Jessica Troy, *Viola*; Michael Haas, *Cello*

This performance is approximately 65 minutes long without intermission. Please join the artists for a White Light Lounge immediately following the performance.

(Program continued)

Endowment support for the White Light Festival presentation of Mark Morris Dance Group is provided by Blavatnik Family Foundation Fund for Dance.

The White Light Festival presentation of *Sounds of India* is supported by The Andrew W. Mellon Foundation.

These performances are made possible in part by the Josie Robertson Fund for Lincoln Center.

Gerald W. Lynch Theater at John Jay College

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UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Sounds of India

Tuesday, November 1 at 7:30 pm in the Gerald W. Lynch Theater at John Jay College

V. Selvaganesh, hybrid drums and khanjira

Vikku Vinayakram, chatur ghatam

V. Uma Shankar, ghatam and konnakol

Swaminathan, khanjira and konnakol

A. Ganesan, morsing and konnakol

Pre-performance artist discussion at 6:15 pm

Sounds of India

Wednesday, November 2 and Friday, November 4 at 7:30 pm in the Gerald W. Lynch Theater

Nrityagram Dance Ensemble

Surupa Sen, choreographer

Nrityagram Music Ensemble

Śrīyah: Sankirtanam; Panchtaal Pallavi;

Lalita Lavanga; Aali; Sridevi

Post-performance artist discussion on November 2, moderated by Lakshmi Vishwanathan

A Little Night Music

Friday, November 4 at 10:00 pm in the Stanley H. Kaplan Penthouse

MMDG Music Ensemble

LOU HARRISON: *Suite for Cello and Piano*

NICO MUHLY: *Drones & Viola*

MESSIAEN: Selected Preludes for piano

ESA-PEKKA SALONEN: *Homunculus*

Sounds of India

Sunday, November 6 at 5:00 pm in the Gerald W. Lynch Theater

T.M. Krishna, vocals

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

Visit WhiteLightFestival.org for full festival listings.

Join the conversation: #LCWhiteLight

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

Serenade

Music: Lou Harrison, *Serenade for Guitar*

Costume Design: Isaac Mizrahi

Lighting Design: Michael Chybowski

Round

Air

Infinite Canon

Usul

Sonata

Robert Belinić, *Guitar*; Stefan Schatz, *Percussion*

Dancer: Lesley Garrison

Premiere: March 8, 2003—George Mason University's Center for the Arts, Fairfax, Virginia

The "Tamil Film Songs in Stereo" Pas de Deux

Music: Contemporary Indian

Lighting Design: Michael Chybowski

Dancers: Brian Lawson, Stacy Martorana

Premiere: December 15, 1983—Bessie Schönberg Theatre, Dance Theatre Workshop, New York, New York

O Rangasayee

Music: Sri Tyagaraja, *O Rangasayee*

Lighting Design: Philip Sandström

Dancer: Dallas McMurray

Premiere: March 15, 1984—Tangente Danse-Actuelle, Montreal, Canada

Pure Dance Items (World premiere)

Music: Terry Riley, Selections from *Salome Dances for Peace*:

The Summons, *Fanfare in the Minimal Kingdom*, *More Ceremonial Races*,
Combat Dance, *Victory: Salome Re-enacts for Half Wolf Her Deeds of Valor*,
At the Summit

Costume Design: Elizabeth Kurtzman

Lighting Design: Nick Kolin

Georgy Valtchev, *Violin*; Anna Luce, *Violin*;

Jessica Troy, *Viola*; Michael Haas, *Cello*

Dancers: Sam Black, Durell R. Comedy, Rita Donahue, Domingo Estrada, Jr.,
Brian Lawson, Aaron Loux, Laurel Lynch, Stacy Martorana, Brandon Randolph,
Nicole Sabella, Billy Smith, Noah Vinson

Music by arrangement with G. Schirmer, Inc., publisher and copyright owner

Note on the Program

By Susan Reiter

In assembling this program for the *Sounds of India* series he is curating for the White Light Festival, Mark Morris has included two rarely seen works from the earliest years of his career, in which he now passes on his own roles to his company dancers. Created several months apart, during a prolific period when Morris was first attracting serious critical attention and earning praise as a dynamic force moving modern dance into a bold new future, both *The "Tamil Film Songs in Stereo" Pas de Deux* and *O Rangasayee* are set to recordings of Indian music. Both were originally showcases for Morris's own exceptional and distinctive powers as a dancer.

Morris had traveled to India for the first time in 1981, on tour as a member of Laura Dean's company, and his experiences there—particularly in terms of the music and dance forms he encountered—had a major impact. He has returned regularly through the decades, immersing himself in the nation's art forms, particularly its wealth of musical styles.

Morris especially admired the eminent vocalist M. S. Subbulakshmi (1916–2004), a leading exponent of the Carnatic southern Indian style. He set *O Rangasayee*, a 1984 solo, to her recording of a 23-minute raga by Sri Tyagaraja. Wearing a white loin-cloth, Morris moved with hypnotic focus through subtly shaded repeating phrases as he embodied both sensual delight and religious fervor. These White Light performances mark the first time the solo has been performed since its premiere.

Morris cut a distinctly comic figure—imperious and impatient—in *The "Tamil Film Songs in Stereo" Pas de Deux*, where he translated into dance terms a vocal lesson in which a male instructor grows increasingly impatient and fierce with a struggling female student.

According to Morris's biographer Joan Acocella, he had bought a tape of the music from a street vendor in Singapore. He deftly translated its vivid vocal exchanges into a concise, comic mini-drama that Arlene Croce described as "the funniest comic turn in dance today."

Serenade, a solo set to Lou Harrison's five-movement *Serenade for Guitar*, was created two decades after these early works. By 2003, Morris had choreographed a number of dances to Harrison's music; he felt a strong affinity for the American composer and developed a friendship and collaboration with him, commissioning an original score in 1997.

Multiple cultural and ethnic influences flowed through Harrison's compositions, and Morris particularly responded to his scores' rhythmic ingenuity and complexity. In an essay about the creation of this solo for the *New York Times*, Morris wrote that the *Serenade for Guitar* "is a piece of music I have been drawn back to over the years. It is so tender and finely webbed, so all over the world, that I realized it could be the basis of a new kind of dance."

Morris was in his mid-40s when he choreographed and performed *Serenade*, which has a ceremonial formality evocative of various Eastern cultures; its costume suggests a Japanese influence. Each section is a self-contained mini-portrait inspired by the intricate rhythms. Morris incorporated finger cymbals and castanets in the final two sections, further embodying the score's rhythmic essences.

Because he has always been a forward-looking choreographer, with a new project or commission on his schedule, Morris is including a world premiere for 12 dancers alongside this compendium of older works. *Pure Dance Items* is the title Morris has chosen—as though to discourage any inquiries, god forbid, as to what the dance may be "about."

He is choreographing to six sections of Terry Riley's 1986 *Salome Dances for Peace*, a full-evening string quartet composition created for the Kronos Quartet. In a 1990 *New York Times* article about Riley, K. Robert Schwarz wrote that the expansive composition "mingles Asian modes, static drones, Arabic melodic arabesques and non-tempered tunings with dissonant Bartókian counterpoint, bluesy inflections, jazzy syncopations, and Minimalist repetition."

This premiere marks the first time Morris has turned to this seminal and influential American composer, who for much of his career prioritized spontaneity and improvisation over formal composition. Riley also devoted considerable energy to investigating non-Western musical forms. In 1970 he traveled to India to study with the vocalist Pandit Pran Nath, and following that began "setting aside a large amount of

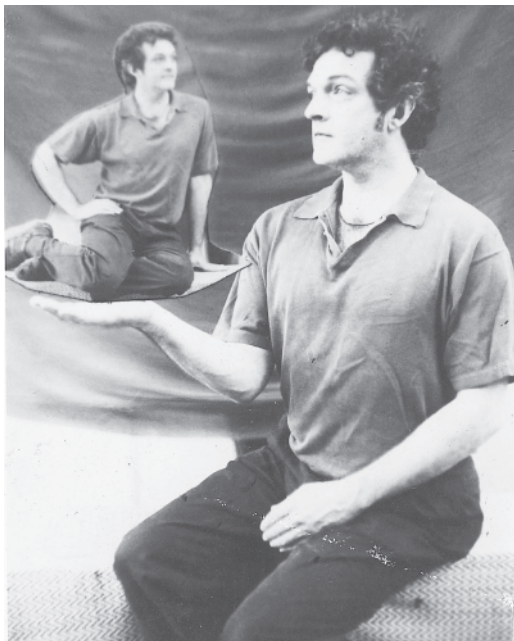
time for my studies in North Indian classical music," he told Schwarz.

So there is clearly a fascinating meeting of artistic sensibilities at work for this premiere. In addition to his deep musical sophistication, which has enriched his extensive catalogue of works, Morris has always been receptive to, and appreciative of, a broad range of cultural influences and traditions, finding ways to express his appreciation and respect through creations that are distinctly his own.

Susan Reiter is a freelance journalist who writes about the performing arts for many publications, including the Los Angeles Times, TDF Stages, and Playbill.

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For an interview with Mark Morris on curating Sounds of India, please turn to page 60.



Mark Morris photographed by a street photographer in Delhi, India

All I Was Doing Was Breathing

By Mirabai

Something has reached out and taken in the beams of my eyes.
There is a longing, it is for his body, for every hair of that
dark body.

All I was doing was being, and the Dancing Energy came by
my house.

His face looks curiously like the moon, I saw it from the side,
smiling.

My family says: "Don't ever see him again!" And implies things
in a low voice.

But my eyes have their own life; they laugh at rules, and know
whose they are.

I believe I can bear on my shoulders whatever you want to
say of me.

Mira says: Without the energy that lifts mountains, how am I
to live?

—*Translated from the Hindi by Robert Bly*

*For poetry comments and suggestions, please write
to programming@LincolnCenter.org.*

Meet the Artists



AMBER STAFF MERKENS

Mark Morris

Mark Morris was born on August 29, 1956, in Seattle, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, and Eliot Feld, as well as the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created over 150 works for the company. From 1988 to 1991 he was director of dance at La Monnaie, and in 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris has created 20 ballets since 1986, and his work has been performed by companies worldwide, including American Ballet Theatre, Ballet du Grand Théâtre de Genève, and the Royal New Zealand and San Francisco Ballets. He began conducting performances for MMDG in 2006 and has since conducted at Tanglewood Music Center, Lincoln Center, and Brooklyn Academy of Music. He served as music director for the 2013 Ojai Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and the Royal Opera House, Covent Garden, among others.

Mr. Morris was named a MacArthur Fellow in 1991 and has received 11 honorary doctorates to date. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an advisory board member for the Rolex Mentor and Protégé Arts Initiative. Mr. Morris has received the

Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Creativity Foundation's Laureate Prize, the International Society for the Performing Arts's Distinguished Artist Award, the Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music award, and a 2016 Doris Duke Artist Award. In 2015 Mr. Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance. He opened the Mark Morris Dance Center in Brooklyn in 2001.

Mark Morris Dance Group

The Mark Morris Dance Group (MMDG) was formed in 1980 and gave its first performance that year in New York City. The company's touring schedule has steadily expanded to include cities around the world, and in 1986 it made its first national television program for the PBS series *Great Performances: Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium and spent three years in residence at La Monnaie, returning to the U.S. as one of the world's leading dance companies in 1991. Based in Brooklyn, MMDG appears regularly in New York, Boston, Seattle, and Fairfax. The company has performed at New York City Center's Fall for Dance Festival and Lincoln Center's White Light Festival, and collaborates yearly with Brooklyn Academy of Music on performances and master classes. This year marked the 12th MMDG performance at the Mostly Mozart Festival, and the company's return to the White Light Festival. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle National Dance Award for Best Foreign Dance Company.

MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo

Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the London Symphony Orchestra, Metropolitan Opera, and English National Opera. The company also frequently works with distinguished artists and designers, including costume designer Isaac Mizrahi, painters Howard Hodgkin and Robert Bordo, set designers Adrienne Lobel and Allen Moyer, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, and two documentaries for the U.K.'s *South Bank Show*. In 2015 Mark Morris's signature work, *L' Allegro, il Penseroso ed il Moderato*, had its national television premiere on PBS's *Great Performances*.

MMDG Music Ensemble

The MMDG Music Ensemble, formed in 1996, is integral to the Dance Group. The ensemble's repertory ranges from 17th- and 18th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. The musicians also participate in Access/MMDG, the Dance Group's educational and community programming at home and on tour. The Music Ensemble is led by Colin Fowler, who began to collaborate with MMDG in 2005 during the creation of *Mozart Dances*.

Robert Belinić

Robert Belinić (guitar) is the only guitarist ever to have been chosen for the Young Concert Artists roster. He has performed extensively in Europe and in the U.S., with performances at Carnegie Hall's Weill Recital Hall, 92nd Street Y, Merkin Concert Hall, Morgan Library, Alice Tully Hall, Spivey Hall, the Kennedy Center, and Isabella Stewart Gardner Museum. Mr. Belinić holds graduate degrees from the Leopold Mozart Hochschule für Musik in Augsburg, Germany, where he studied with Franz Halász, and from the Manhattan School of Music, where he worked with David Starobin. Mr. Belinić was the winner of Manhattan School of

Music's Concerto Competition, and received the school's coveted Andrés Segovia/Rose Augustine Award.

Stefan Schatz

Stefan Schatz (percussion) was born in New York City. After training early on as a classical percussionist, he went on to study jazz at the New School. Mr. Schatz has worked with jazz greats Dakota Staton, Jon Hendricks, Arnie Lawrence, Herman Foster, Teddy Charles, and Freddie Redd, and has toured internationally with the Chris Byars/Ari Roland Quartet, Jazz at Lincoln Center, Manhattan Tap, and Mark Morris Dance Group. He has played on television and film soundtracks, commercials, numerous albums, and several Broadway shows. Mr. Schatz participated in the 2010 Grammy Award-winning *High Wide & Handsome: The Charlie Poole Project*, by Loudon Wainwright III.

Georgy Valtchev

Georgy Valtchev (violin) has appeared as soloist, recitalist, and chamber musician throughout the U.S, Europe, and Asia. Originally from Bulgaria, he came to the U.S. in 1992 as a scholarship student of Dorothy Delay and Masao Kawasaki at The Juilliard School, where he earned his bachelor's and master's degrees. As a soloist, he has been heard with orchestras in Boston, Chicago, Dallas, Miami, and New York, and in Bangor, Bulgaria, and Japan. Since 2011, Mr. Valtchev has been a guest concertmaster of the London Philharmonic Orchestra. He has been featured in such festivals as Lincoln Center's Mostly Mozart Festival, Sofia Music Weeks, Varna Summer International Music Festival in Bulgaria, and Båstad Chamber Music Festival in Sweden. He is a founding member of Bulgarian Concert Evenings in New York.

Anna Luce

Anna Luce (violin) is a modern and Baroque violinist residing in Manhattan. Since completing her master's degree in music at the University of Texas at Austin, she has

enjoyed performing and recording with the Smithsonian Chamber Orchestra, performing on the Smithsonian's rare instrument collection with Smithsonian Chamber Players, and serving as concertmaster of the chamber orchestra *Ars Nova* in Washington, D.C. Ms. Luce regularly performs with the American Baroque Orchestra, Bach Players at Holy Trinity Lutheran Church in New York, Mark Morris Dance Group, and in the pit for *Hamilton* on Broadway.

Jessica Troy

Jessica Troy (viola) wears a variety of freelance hats. She has toured extensively with the MMDG Music Ensemble, including performances with Yo-Yo Ma. On Baroque viola she performs with Sebastian Chamber Players, Trinity Baroque Orchestra, Clarion, Opera Lafayette, and has appeared with Renée Fleming on *Late Night with David Letterman*. A member of the Orchestra of St. Luke's, Westchester Philharmonic, and New York City Opera Orchestra, she performs frequently with many other ensembles, including the Mostly Mozart Festival Orchestra and Novus NY. She has recorded for Lou Reed and Ani DiFranco, performed on TV with Whitney Houston, and on film with David Byrne. A participant in events including Tanglewood, Spoleto, and Marlboro festivals, Ms. Troy can be heard on Marlboro's 50th anniversary CD in György Kurtág's *Microludes* for string quartet, which she prepared with the composer.

Michael Haas

Michael Haas (cello) is a member of the acclaimed Momenta Quartet. Known for its adventurous programming, Momenta has performed at the Library of Congress and the National Gallery, received two Koussevitzky Fund commissions, and released its debut album on Albany Records in 2015. Mr. Haas also performs regularly with the Orchestra of St. Luke's and Princeton Symphony, and holds

degrees from the Curtis Institute of Music and The Juilliard School.

DANCERS

Sam Black

Sam Black is originally from Berkeley, California, where he began studying tap at age nine with Katie Maltsberger. He received his bachelor of fine arts degree in dance from Purchase College, and currently teaches Mark Morris Dance Group master classes and Dance for PD. He first appeared with MMDG in 2005 and became a company member in 2007.

Durell R. Comedy

Durell R. Comedy, a native of Prince George's County, Maryland, began dancing at age six with Spirit Wings Dance Company. He graduated magna cum laude from George Mason University, receiving his bachelor of fine arts degree in dance performance in 2008. Since then, he has performed at the Metropolitan Opera and worked with Troy Powell and Kyle Abraham, among others. Mr. Comedy was a member of Limón Dance Company from 2009 to 2015, performing principal and soloist roles. He has also worked as a soloist dancer with the Baltimore Opera and was a principal dancer and dance captain with Washington National Opera from 2013 to 2014. He was an adjunct faculty member at George Mason University's School of Dance in 2014 and was recently awarded George Mason University's College of Visual and Performing Arts Thomas W. Iszard III Distinguished Alumni Award. Mr. Comedy began working as an apprentice with the Mark Morris Dance Group in 2015 and became a company member in 2016.

Rita Donahue

Rita Donahue was born and raised in Fairfax, Virginia and attended George Mason University. She graduated magna cum laude in 2002, receiving a bachelor of

arts degree in English and a bachelor of fine arts degree in dance. Ms. Donahue danced with Kraig Patterson's Bopi's Black Sheep and joined the Mark Morris Dance Group in 2003.

Domingo Estrada, Jr.

Domingo Estrada, Jr., a native of Victoria, Texas, danced ballet folklórico through his church for 11 years. He earned his bachelor of fine arts degree in ballet and modern dance from Texas Christian University and worked with Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival and performed *Sky Light*, a classic work by choreographer Laura Dean. He debuted with the Mark Morris Dance Group in 2007 and became a company member in 2009.

Lesley Garrison

Lesley Garrison grew up in Swansea, Illinois and received her early dance training at the Center of Creative Arts in Missouri and Interlochen Arts Academy in Michigan. She studied at the Codarts Rotterdam in the Netherlands and holds a bachelor of fine arts degree from Purchase College. She first performed with the Mark Morris Dance Group in 2007 and became a company member in 2011. Ms. Garrison teaches at the School at the Mark Morris Dance Center and Dance for PD.

Lauren Grant

Lauren Grant has danced with the Mark Morris Dance Group since 1996, appearing in nearly 60 of Mark Morris's works. She is on the faculty at The School at the Mark Morris Dance Center, leads master classes around the globe, sets Morris's work at universities, and frequently leads classes for the company. In 2015 Ms. Grant received a Bessie Award for Sustained Achievement in Performance. She has been featured in Amy Nathan's book *Meet the Dancers: From Ballet, Broadway, and Beyond*, as well as in *Time Out New York* and *Dance Magazine*. She has appeared in PBS's *Great Performances* series, *Live From*

Lincoln Center, and ITV's *The South Bank Show*. Before joining MMDG, Ms. Grant moved to New York City from her hometown of Highland Park, Illinois, and earned a bachelor of fine arts degree from New York University's Tisch School of the Arts. She is currently pursuing her master of fine arts degree at Montclair State University.

Brian Lawson

Brian Lawson began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers David Earle, Carol Anderson, and Michael Trent. Mr. Lawson spent a year studying at Codarts Rotterdam in the Netherlands and graduated summa cum laude in 2010 from Purchase College, where he was also granted the President's Award for his contributions to the dance program. Mr. Lawson has had the pleasure of performing with Pam Tanowitz Dance, Dance Heginbotham, and Nelly van Bommel's NØA Dance, among others. He joined the Mark Morris Dance Group as an apprentice in 2011 and became a company member in 2013.

Aaron Loux

Aaron Loux grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope Dance Company, a youth modern dance ensemble. He began his classical training at the Cornish Preparatory Dance Program and received his bachelor of fine arts degree from The Juilliard School in 2009. He danced at the Metropolitan Opera and with ARC Dance Company before joining the Mark Morris Dance Group in 2010.

Laurel Lynch

Laurel Lynch began her dance training at California's Petaluma School of Ballet. She moved to New York to attend The Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. After graduation, Ms. Lynch danced for Dušan Týnek Dance

Theatre, Sue Bernhard Danceworks, and Pat Catterson. She joined the Mark Morris Dance Group as an apprentice in 2006 and became a company member in 2007.

Stacy Martorana

Stacy Martorana began her dance training in Baltimore, Maryland at Peabody Preparatory. In 2006 she graduated from the University of North Carolina School of the Arts with a bachelor of fine arts degree in contemporary dance. She has danced with the Amy Marshall Dance Company, Neta Dance Company, Helen Simoneau Danse, Kazuko Hirabayashi Dance Theater, Daniel Gwirtzman Dance Company, and Rashaun Mitchell. From 2009 to 2011 she was a member of the Merce Cunningham Dance Company's Repertory Understudy Group. She joined the Mark Morris Dance Group in 2012.

Dallas McMurray

Dallas McMurray is from El Cerrito, California and began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a bachelor of fine arts degree in dance from the California Institute of the Arts. He has performed with the Limón Dance Company, in addition to appearing in works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. Mr. McMurray performed with the Mark Morris Dance Group as an apprentice in 2006 and became a company member in 2007.

Brandon Randolph

Brandon Randolph began his training with Carolina Ballet Theatre in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Robert Barnett. Mr. Randolph received his bachelor of fine arts degree in dance from Purchase College in 2012. There he had the opportunity to perform with Dance Heginbotham, as well as repertory by Stephen Petronio, WhiteLightFestival.org

Lar Lubovitch, Paul Taylor, and George Balanchine. Mr. Randolph began working with the Mark Morris Dance Group in 2013 and became a company member in 2014.

Nicole Sabella

Nicole Sabella is from Clearwater, Florida, where she studied at the Academy of Ballet Arts and the Pinellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantzeff. In 2009 she graduated from Philadelphia's University of the Arts, earning her bachelor of fine arts degree in dance and the Outstanding Performance in Modern Dance Award. She was a performer with Zane Booker's Smoke, Lilies and Jade Arts Initiative. Ms. Sabella first performed with the Mark Morris Dance Group in 2013 and became a company member in 2015.

Billy Smith

Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance scholarship. He graduated magna cum laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason, he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Mr. Smith's piece *3-Way Stop* was selected to open the 2006 American College Dance Festival Association gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered critical praise. He is an actor as well, and his regional theater credits include Tulsa in *Gypsy*, Mister Mistoffelees in *Cats*, and Dream Curly in *Oklahoma!* Mr. Smith danced with Parsons Dance from 2007 to 2010. He joined the Mark Morris Dance Group as a company member in 2010.

Noah Vinson

Noah Vinson is originally from Springfield, Illinois, and received his bachelor of arts degree in dance from Columbia College

Chicago. He was recognized by *Dance Magazine* as an upcoming talent in 2009 and assisted Mark Morris in the creation of his most recent work for Houston Ballet, *The Letter V*, which premiered in 2015. He began dancing with the Mark Morris Dance Group in 2002 and became a company member in 2004.

Jenn Weddel

Jenn Weddel received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a bachelor of fine arts degree from Southern Methodist University and also studied at the Boston Conservatory, University of Colorado, and Trinity Laban Conservatoire of Music and Dance in London. Since moving to New York in 2001, she has created and performed with Red Wall Dance Theatre, Sue Bernhard Danceworks, Vencil Dance Trio, and Rocha Dance Theater, as well as with choreographers Alan Danielson and Ella Ben-Aharon. Ms. Weddel performed with the Mark Morris Dance Group as an apprentice in 2006 and became a company member in 2007.

Michelle Yard

Michelle Yard was born in Brooklyn. She began her professional dance training at the Fiorello H. LaGuardia High School of Music & Art and Performing Arts and continued her studies at Alvin Ailey American Dance Theater. She graduated with a bachelor of fine arts degree from New York University's Tisch School of the Arts. Ms. Yard teaches Pilates as well as master classes for Access/MMDG. She joined the Mark Morris Dance Group in 1997.

Gerald W. Lynch Theater at John Jay College

John Jay College of Criminal Justice of the City University of New York, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more

than 135 nations. In teaching, scholarship and research, the college approaches justice as an applied art and science in service to society and as an ongoing conversation about fundamental human desires for fairness, equality, and the rule of law.

Since opening its doors in 1988, the Gerald W. Lynch Theater has been an invaluable cultural resource for John Jay College and the larger New York City community. The theater is dedicated to the creation and presentation of performing arts programming of all disciplines with a special focus on how the artistic imagination can shed light on the many perceptions of justice in our society. The theater is also a member of CUNY Stages, a consortium of 16 performing arts centers located on CUNY campuses across New York City.

The Gerald W. Lynch Theater has hosted events in the Lincoln Center Festival since its first season in 1996, as well as performances by the Lincoln Center's Great Performers series, New York City Opera, Gotham Chamber Opera, Metropolitan Opera Guild, and Alvin Ailey American Dance Theater/Ailey II. The theater has also been the site of many television and film specials including A&E's *Live by Request*, Comedy Central's *Premium Blend* and *Robert Klein in Concert*, and VH1's *Soundtrack Live*.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener. —Arvo Pärt. Now in its seventh year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors

complemented by conversations with artists and scholars and post-performance White Light Lounges.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually,

LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

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Steven Titan, *Vice President, Office of Finance and Administration*

Jeffrey Brown, *Executive Director, Gerald W. Lynch Theater*

Joshua Redfearn, *Technical Supervisor*

Ian Del Duca, *Assistant Technical Supervisor*

Martin Perrin, *Stage Crew Chief*

Rubina Shafi, *Audience Services Manager*

Stuart Burgess, *House Electrician*

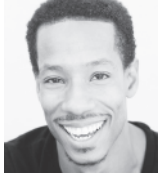
William Grady, *House Audio Engineer*

Alyshia Burke, *Custodian*

Mark Morris Dance Group/MMDG Music Ensemble



Sam Black



Durell R.
Comedy



Rita Donahue



Domingo
Estrada, Jr.



Lesley
Garrison



Lauren Grant



Brian Lawson



Aaron Loux



Laurel Lynch



Stacy
Martorana



Dallas
McMurray



Brandon
Randolph



Nicole Sabella



Billy Smith



Noah Vinson



Jenn Weddel



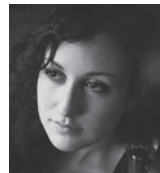
Michelle Yard



Robert Belinić



Michael Haas



Anna Luce



Stefan Schatz



Jessica Troy



Georgy Valtchev

Mark Morris Dance Group

Mark Morris, *Artistic Director*

Nancy Umanoff, *Executive Director*

Production

Johan Henckens, *Technical Director*

Matthew Rose, *Rehearsal Director*

Colin Fowler, *Music Director*

Nick Kolin, *Lighting Supervisor*

Rory Murphy, *Sound Supervisor*

Stephanie Sleeper, *Costume Coordinator*

Maria Garcia, *Wardrobe Supervisor*

Administration

Elizabeth Fox, *Chief Financial Officer*

Rebecca Hunt, *Finance Manager*

Natalia Kurylak, *Finance Associate*

Huong Hoang, *General Manager*

Jen Rossi, *Company Manager*

Geoff Chang, *Management Associate*

Julia Weber, *Management Assistant*

Marianny Loveras, *Administrative Assistant*

Marlie Delisfort, *Intern*

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Michelle Amador, *Director of Development*

Sophie Mintz, *Manager of Institutional Giving*

Tyler Mercer, *Individual Giving Officer*

Kristen Gajdica, *Development Associate*

Marketing

Karyn LeSuer, *Director of Marketing*

Cortney Cleveland, *Marketing & Digital Media Manager*

Jack Gillard, *Marketing Assistant*

Julie Dietel, Amanda Pham, *Interns*

Education

Sarah Marcus, *Director of Education*

Kelsey Allison, *School Director*

Jennifer Dayton, *Education Programs Manager*

Rachel Merry, *School Administrator*

Eva Nichols, *Outreach Director*

David Leventhal, *Dance for PD Program Director*

Maria Portman Kelly, *Dance for PD Programs and Engagement Manager*

Dance Center Operations

Elise Gaugert, *Operations Manager*

Mark Sacks, *Facilities Manager*

Erica Marnell, *Rentals and Office Manager*

Janice Gerlach, *Retail Store Manager*

Jillian Greenberg, *Front Desk Manager*

Tyrone Bevans, Alyssa Filoramo, Tiffany McCue, Jessica Pearson, *Front Desk Assistants*

Jose Fuentes, Andy Rivera, Justin Sierra, Arturo Velazquez, *Maintenance*

Michael Mushalla (Double M Arts & Events), *Booking Representation*

William Murray (Better Attitude, Inc.), *Media and General Consultation Services*

Mark Selinger (McDermott, Will & Emery), *Legal Counsel*

Dunch Arts, LLC, *Development Consultant*

O'Connor Davies Munns & Dobbins, LLP, *Accountant*

David S. Weiss, M.D. (NYU Langone Medical Center), *Orthopaedist*

Marshall Hagins, PT, PhD, *Physical Therapist*

Jeffrey Cohen, *Hilot Therapist*

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The Mark Morris Dance Group is a member of Dance/USA and the Downtown Brooklyn Arts Alliance.

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